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to the public, I have run them through churchyards, turnpikes, and noblemen's demesnes; I have done so at my sole charges and expenses, not like

Agmondisham Vesey, who, out of his bounty, erected a bridge—at the cost of the county.

Yet you, Sir! contrary to good order, neighbourly feeling, and the provisions of the road act, have shamefully and unjustly, and to the common prejudice and disappointment of “the finest people in the world,” cut, maimed, *fore-shortened* and *cartailed* the said Highways and ———

*President.*—Marry I approved well of your productions and did but lop them, that, like the worm, they might multiply by dissection.

*Antiquary.*—Sir there was comparative humanity in Procrustes, but you have treated me to the literary fate of Metius; you have torn my every limb asunder, and this with such a wrench that none can longer distinguish the “dissecta membra poetæ.”—The Caulfields are cartailed of their fair proportion, Cheated of future ———

*President.*—By the printer's devils!

*Antiquary.*—Lord Toby is left a whole week at the mercy of the rabble. My great rebellion, like the cobbler in the song, “made an end when beginning,” and above all “The Casket,” the very palladium of my plot, is left poised between the past and a future that depends on your caprice. My very character is mutilated, and my fair fame ———

*President.*—Aut insanit aut versus facit—a crack in the skylight unquestionably (sotto voce) — Come, come, Sir, enough of this foolery. You forget it is by our sufferance you are permitted to wander among the columns of our literary fabric, and we were unworthy of the empire of letters (we don't acknowledge a republic,) if we suffered our autocracy to be questioned.

*Antiquary.*—At least, Sir, let me entreat that none presume to read this, my number, who has not well digested its precursors:

THE CAULFIELD'S continued.

Lord Charlemont and his family remained prisoners in their own fort for fifteen weeks, at the expiration of which, the former was removed to Kinard, Sir Phelim's own castle; but at the moment of his entrance, he was mortally wounded by a shot from the fosterer of O'Neill.

In the meantime, the rebellion strengthened, the more especially when Sir Phelim proclaimed to his deluded countrymen, that he had the king's authority for all he would inspire them to effect; in corroboration of which he boldly produced a parchment with the great seal appending, which he affirmed to be the royal commission. The confidence of this assertion dismayed the Protestants of the puritanic party, who entertained no favourable sentiments for Charles, and who, at sight of the great seal declared, at once that they were a sold people.

At this day, the very terms in which this instrument was couched, would be sufficient to discredit it; and on the termination of the unhappy troubles, those who were most active in fomenting them uniformly declared, that they had no commission from the king to warrant their actions.

Sir Phelim in the end sought concealment in an obscure island off the Northern shore of Ireland, where, by a strange retribution of Providence, he was discovered by the fifth

Lord Charlemont. He was instantly brought to trial; and it is but just to record of him, that in that perilous hour, and even at the place of his execution, when he was repeatedly tempted by offers of his estate and liberty, if he would but confess he had acted by the authority of Charles, and produce any probable proof of the charge, he peremptorily declared that he never had received any commission; adding, that his conscience was already oppressed by the outrages of his followers, and that he could not aggravate the poignancy of his present feelings by an unjust calumny of the king.—It was then, however, that the secret of the casket first transpired: it had contained the confirmation patent of the second Lord Charlemont's estate, with the king's broad seal appended, which Sir Phelim confessed he took from the authentic document, and affixed to a sham commission suited to his purposes.

Mr. Carte speaking of this transaction says, that about two years before the publication of his *Life of Ormond*, the very patent from which the great seal was so torn, was produced in evidence at the assizes of Tyrone, by the then late Lord Charlemont, exhibiting in its appearance evident marks of the seal being torn off, with an endorsement proving the fact, and it was allowed by the judges to be authentic. Another tradition connected with this event is, that the Earl of Orrery, who had a strange pleasure in misleading posterity, *built a ruin* at Caledon, which he ornamented with the hewn stone of Sir Phelim O'Neill's castle, (distant about a mile thence,) and actually inscribed a worthless poem of his own, on one of the stones, to signify to the traveller that this was the seat of the great O'Neill.

In the narrative we have given, we have trod more lightly than others on the grave of the O'Neill; as we cannot but in justice remember that he lived in times, which only the most virulent partizans have recorded. The lights of history must be regarded with a steady eye, when, like the midnight beacons on a barbarous coast, they are kindled but to mislead inquiry.

The fifth Lord Charlemont (before mentioned) was known by the euphonious epithet of “the good.” By his will he ordered that he should be buried in the church of Armagh, and earnestly entreats his overseers that they would take up the bones of his old deceased father, put them in a new coffin, and lay them beside him, a request which was duly complied with.

In 1666, Thomas Caulfield was vice-president of Connaught. In 1686, Captain Toby Caulfield signalized himself at Tangiers, and is the subject of much eulogy in the letters from Lord Clarendon to the Earl of Sunderland. In 1689, William Lord Charlemont was of those attainted by the parliament of King James the Second. In 1705, he signalized himself in Spain under Charles Earl of Peterborough, particularly at the siege of Barcelona.

Of the late Lord Charlemont, we shall only say, that the proudest pages of Irish history are his biography. Having visited every part of the continent that a classic recollection could endear, he returned to the service of his country, the accomplished scholar, the independent statesman, the devoted patriot. He it was that at the head of the celebrated society of the Dilettanti, gave the tone to excursions and arrangements that led to Dr. Chandler's “*Travels through Asia Minor*,”

his “*Travels through Greece*,” “*The Ionian Antiquities*,” &c. At the first institution of the Royal Irish Academy, he was elected its president, and it was by his zeal that the whig club was subsequently instituted in our metropolis. There are some who would fain object one, and but one, aberration in his political career; but we rejoice to think these topics may now be numbered with the years beyond the flood; and Charlemont deserved too well of his country to be named by Irishmen with other feelings than those of pride, gratitude, and veneration.

Adieu, Sir, for the present. We meet again at Philippi, i. e. at the charter-school. Start not. I do not mean to tarry long there: especially if we find the schoolmaster abroad—for as our old school-fellow Horace said, when he saw a charter school with similar sympathies,

“*Absentem qui rodit amicum*  
Hic niger est, hunc tu Romane caveto.”  
Verbum sat! — Clontarf and the Vernons in our next.

Summer-hill.

D.

## FINE ARTS.

### ROYAL IRISH INSTITUTION.

We take some blame to ourselves for not having sooner noticed the very interesting exhibition of the works of the old masters, which has been open for some time at the gallery of this Institution. A collection of pictures of this kind, even though they be not of first-rate excellence, affords a delightful intellectual enjoyment, and in a country circumstanced like ours, is of national importance, inasmuch as it offers one of the very few opportunities of which the public can avail themselves, of cultivating a taste for the fine arts. We, therefore, recommend it strongly to the attention of our readers, but, at the same time deem it our duty to warn the uninitiated in art against supposing that all the works thus held up for admiration are really deserving of praise. There are, in fact, but few *great works* of art in the collection, and many that have no claim whatever to excellence, beyond mere mechanical skill. This is not as it should be, in a collection assembled together for the avowed purpose of improving the public taste. The committee should evince a sounder judgment, and not bring forward works that only tend to mislead the minds of those who know no better. Even if paintings of high excellence could not be procured, (which, however, we have reason to know is not the case,) they could at least abstain from covering their walls with works of altogether an inferior class. Private feelings should have no influence whatever in an institution like this, and still less a childish regard for great names in art, quite independent of merit in the examples. How will the public taste be improved by the study of such works, for instance, as—No. 48, The Holy Family—Sasso Ferrato; 49, The Decollation of St. Catherine—Albert Durer; 50, The Saviour with Mary and Martha—Lang Jan and Snyder; and many others that we could name? Or will they form any just estimate of the talents of the divine Raphael, or of the prince of landscape painters, Claude Lorraine, by such specimens as 34, The Holy Family, by the one, and 24, the Landscape, by the other? The former we may safely aver that Raphael never saw; and the latter is in such an *improved* state, that if Claude could now behold

it, he would certainly not be able to recognise his own work. But we gladly turn from these considerations, which our duty to the public has prescribed, to the more pleasurable task of pointing out the beauties in several of the works presented to us on the present occasion. No. 9, St. Agnes by Domenichino? is one of the pictures which attracts most general attention and admiration. It is a representation of exquisite female loveliness, painted with a patient but well-practised pencil. There is a delightful richness and harmony in the colouring, and there is nothing in any part of the picture that does not satisfy the mind.

No. 32, Landscape and Figures.—J. Both. This is one of the most beautiful pictures in the gallery; but it is so badly placed, as well from the particular height at which it is stationed, as from the unfortunate light, that those who have not previously had an acquaintance with the picture, will hardly be able to appreciate its perfections. The composition is in the highest degree romantic and picturesque, the forms admirably graceful and well broken, and the colour, though somewhat too monotonous—a common fault in Both's works—delightfully harmonious and agreeable. In looking at it we might almost fancy we breathed the sultry atmosphere of an Italian evening. No. 99, Landscape, Cattle, & Figures. In this charming work of the same master, there is greater variety in the local colouring; but the forms are not quite so agreeable, and the light and shade not so well understood; still it is a gem.

[We are reluctantly compelled to defer our further notice of the exhibition at the ROYAL HIBERNIAN ACADEMY till next week.]

### ROYAL DUBLIN SOCIETY.

WE are happy to see, that a new and energetic spirit seems to pervade this Society on the important subject of agriculture, which formed so prominent a feature in its original plan. A Committee of fifteen noblemen and gentlemen was appointed last Thursday, for the special purpose of attending to, and promoting the interests of agriculture and planting in Ireland, and a sum of five hundred pounds has, we understand, been placed at their disposal for that purpose, which it is intended to renew annually, if the present parliamentary grant be continued. It is also proposed to clear out and prepare the large yard on the right as you enter the principal court, as a place for exhibiting new or improved agricultural implements, productions, &c. The Committee selected to examine and report on the recommendations of the parliamentary commissioners, gave in the result of their deliberations on the 13th inst. as follows:

"Your Committee beg leave to report, that having given the most mature consideration to the suggestions which have been repeatedly pressed upon their attention, with respect to the admission of annual subscribers, they are disposed to recommend, with a view to connect this Society more closely with the agricultural interest of the country, that the experiment be once again tried, under such regulations as may appear most likely to obviate those difficulties, which were formerly found to attend upon that system."

They propose that the admission fee shall be five guineas, and the annual subscription three guineas, to be paid in advance.

### MUSIC.

#### PIANOFORTE CONCERT.

The Pupils of Mr. and Mrs. E. C. Allen, gave their eighth Pianoforte Concert, on Saturday last, in presence of a crowded and fashionable assemblage of their parents and friends. The selection of Music was excellent. The pupils acquitted themselves, both in the theoretical and practical departments, with their usual ability, exhibiting in the former, much elementary musical science, and in the latter, great firmness and flexibility of touch. Amongst the simultaneous pieces were Winter's Grand Overture to Zaira; Ries' Grand Triumphal March, and a New Grand Polonaise, by Franks, (dedicated to Mrs. Allen,) a very spirited and effective piece, to the merits of which ample justice was done. There was also, Rossini's overture to Otello, Il Barbieri, and his matchless composition, the overture to Guillaume Tell, which last in particular, was performed with surprising effect, and its beauties exhibited with such fidelity, that we could have almost fancied Weidner had lent his aid, so happily were the tone and style of the flute imitated.

### THE THEATRE.

Mr. Yates appeared here after a long absence, on Wednesday evening, in the character of Sylvester Daggerwood, which he sustained with his usual vivacity and spirit; his imitations of several leading performers were striking and characteristic, and worthy the coadjutor of Matthews.

Alexander Lee, and not Charles Wright of Champagne, notoriety, is to be the new lessee of Drury-Lane Theatre.

### ORIGINAL POETRY.

#### SONNET.

##### THE SEA-CLIFFS OF KILKEE.

Awfully beautiful art thou, oh sea!  
Viewed from the vantage of these giant rocks,  
That vast, in air, rear their primeval blocks  
Screening the sandy cove of lone Kilkee.  
Caution with out-stretched arms, and bended knee,  
I scan the dread abyss—'till the depth rocks  
My straining eye-balls, and the eternal shocks  
Of billows rolling from infinity,  
Disturb my brain. Hark the shrill sea-birds scream,  
Who, cloud-like, sweep the long wave's sapphire gleam.  
E'en the poised osprey stoops in wrath from high!  
Here man alone is nought—nature supreme:  
Where all is simply great that meets the eye;  
The precipice, the ocean, and the sky!

A. de V.

#### SERENADE,

##### IN LE DUEL PAR LA CROISÉE, A FRENCH VAUDEVILLE.

Oh nuit, favorable aux amants,  
Ma voix implora ta puissance:  
Permetts que mes tendres accents  
Troublent un moment ton silence.  
Sans crainte, sans échos d'alentour,  
L'amour plaintif se fait entendre;  
Il sait, en chantant son amour,  
Que l'amour seul peut le comprendre.

#### TRANSLATION.

(BY THE LATE AUTHORESS OF CŒUR-DE-LION.)

Propitious night, extend thy shade,  
Befriend a lover's tender strain;  
And pardon him, whose sighs invade  
The silence of thy shadowy reign.

Thou' halting echo haunt the grove,  
Fearless he breathes his plaintive moan;  
The melting notes which speak his love,  
Are felt by conscious love alone.

### INSCRIPTION ON A FOUNTAIN, IN PARIS.

Que tibi donat aquam, latet hospita Nympha sub limo;  
Sic tu, qui dederis donata, latere vella.

#### TRANSLATED.

The Nymph, who bids these grateful waters flow,  
Deep in her crystal cell lies hid below;  
So should true Charity her features screen,  
And deal her bounties with a hand unseen.

SHAHIR.

### LITERARY INTELLIGENCE, &c.

Mr. Morgan, the reputed author of the "Reproach of Brutus," is about to publish a Letter to the Bishop of London, in reference to his lordship's, to the inhabitants of London and Westminster, on the profanation of the Sabbath.—The Rev. John Romley is about to publish Memoirs of the Life and Works of his father, George Romney, the eminent painter.—M. Lamartine, announces new Poems, under the title of Harmonies Poétiques et Religieuses.

#### LIST OF NEW BOOKS.

Hooker's British Flora, royal 12mo. 12s. boards.—Sir E. Herbert, by the author of Santo Sebastiano, 3 vols. 12mo. £1. 4s. boards.—Douglas' Truths of Religion, 8s. boards.—Moore's Works, 11 vols. post 8vo. £5. new edition.—Maude's Traveller's Lay, post 8vo. 8s. 6d.—First Love, a novel, 3 vols. post 8vo. £1. 11s. 6d.—Crossman's Sermons, 8vo. 9s. boards.—Stephen's Comments, Vol. XVIII. 8vo. 10s. boards.—Draper's Sketches from the Volume of Creation, 12mo. 5s. half-bound.—The Orphans of Lissan, 2 vols. 12mo. 12s. boards.—The Fortunes of Perkin Warbeck, by Mrs. Shelly, 3 vols. post 8vo. £1. 11s. 6d.—Mafin's Villa and Cottage Florists Directory, foolscap, 6s. boards.—Clive's Short Hand, 12mo. 7s. boards.—Crocker on the Latin Subjunctive Mood, 12mo. 4s. boards.—Female Encyclopedia, 8vo. 7s. 6d. boards.—Library of Useful Knowledge, Geometry, 8vo. 5s. boards.—Ranulph de Rohais, a romance of the 12th Century, 3 vols. post 8vo. £1. 11s. 6d.—Memoir of the Controversy respecting the Three Heavenly Witnesses, 12mo. 6s. boards.—Stephens on the Sympathy of Christ, 12mo. 3s. 6d. boards.

#### NOTICES TO CORRESPONDENTS, &c.

As the best reply to the request for a continuation of the introductory articles 'On the Past and Present State of the Fine Arts in Ireland,' we promise to resume the subject in our next. The 'Valley of Le Roche' is in type, and only postponed for want of room. Oneirologist, certainly and soon. We are much pleased and flattered with the 'delicate stringem' devised by our 'unknown friend,' for gratifying both our wishes and his own: from the high quarter named as the source of his information, we are satisfied it must be in the main, correct; yet there is one strange mistake: so far from standing in the endearing relation S—supposes, towards the learned and eminent divine alluded to, we are not fortunate enough to enjoy more than a very slight acquaintance with him, though even that is quite sufficient to inspire us with the deepest respect, and the highest esteem. Perhaps, the summary vengeance we thought fit to inflict upon an anonymous slanderer of one naturally most dear to him, may have led to the error; but that was prompted simply and solely by a sense of public duty, which called upon us to repel an unprovoked and odious calumny on a great and good man; and we crushed the wretch so effectually, that he has never dared to squeak or gibber since, though he had been previously pledged to go on. S—overrules the interval also, we commenced, to the best of our recollection, in Trinity 25.

### ADVERTISEMENTS

Connected with Literature, the Arts, Education, &c.

Royal Hibernian Academy, Lower Abbey-street.

THE FIFTH ANNUAL EXHIBITION OF PAINTING, SCULPTURE, and ARCHITECTURE, is now open. Admittance, One Shilling.—Open from ten till dusk.

By order,

HENRY KIRCHOFFER, R.H.A.  
Secretary.

Exhibition of Paintings by the old Masters.

NOW open, at the Gallery of the Royal Irish Institution, for the Promotion and Encouragement of the Fine Arts, College-street. Admittance One Shilling.

Doors open at ten o'clock and close at five.—Subscribers are requested to call for their tickets.

J. P. GRIFFITH, Secretary, R.I.I.

April, 1850.